

Authorized Edition

guitar

GUNS N' ROSES

GUITAR/VOCAL

WITH
TABLATURE

APPETITE FOR DESTRUCTION



Introduction by Wolf Marshall
Performance Notes by Andy Aledort



NOTE FOR NOTE
TRANSCRIPTIONS

WELCOME TO THE JUNGLE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

Tune down 1/2 step:
 ⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Moderate Rock ♩ = 104

Intro
 Gtr. I N.C. *Free time*
 P.M. **w/echo device* *mf*
 In time N.C. *f*

Gtr. III B
Gtr. I A G5
 P.M. **Delay time* (notes sounded by echo device in parentheses)

Gtr. II H
mf *1/2* *sl.* *H* *sl.*

E **B** **A**
 P.M. *sl.*

sl. **sl.** **sl.**

Faster ♩ = 124

First system of musical notation. Treble clef, key of D major. Chords E, D5, A5, B5 are indicated above the staff. Fingerings are shown below the staff. A dashed line with "P.M." is present.

Second system of musical notation. Treble clef, key of D major. Includes slurs, accents, and dynamic markings like *cresc.* and *f*. Fingerings are shown below the staff.

Third system of musical notation. Treble clef, key of D major. Includes slurs, accents, and dynamic markings like *P*. Fingerings are shown below the staff.

Fourth system of musical notation. Treble clef, key of D major. Includes slurs, accents, and dynamic markings like *P* and *sl.*. Fingerings are shown below the staff. A note is marked "A.H. Full (15ma)".

A.H. pitch: A

D E D E D E

ev - er you... may need... If you got the mon - ey, hon - ey, we got your dis - ease. — In the jun -

(end Rhy. Fig. 1)

9 9 7 H 9 9 9 9 7 6 4 9 9 7 H 9 9 9 7 6 4 9 9 7 H 9 9 9 7 9

7 7 5 H 7 7 5 4 2 7 7 5 H 7 7 5 4 2 7 7 5 H 7 7 5 7 0

Harm. 7

sl. sl. sl.

(end Rhy. Fig. 1A)

Harm. 7

sl. sl. sl.

9 7 H 9 7 9 H 7 H 9 7 9 H 7 H 9 7 9 H 7 H 9 7

9 7 7 5 H 7 5 5 4 2 9 H 7 H 9 7 9 H 7 H 9 7 9 H 7 H 9 7

7 7 5 H 7 5 5 4 2 7 H 5 H 7 5 5 4 2 7 H 5 H 7 5 5 4 2

C C/B C/A C/G D D/C# D/B D/A E5

gle. Wel - come to the jun - gle. Watch it bring you to your sha na na na na na na na na na na

(Ah, Rhy. Fig. 2 (Both gtrs.))

Let ring----- Let ring----- P.M. sl.

5 7 9 9

3 2 5 3 5 4 7 5 7 7 5 6 6 (6) 5 5 3 0

sl.

knees, knees... Uh, ah. I wan - na watch you... bleed.

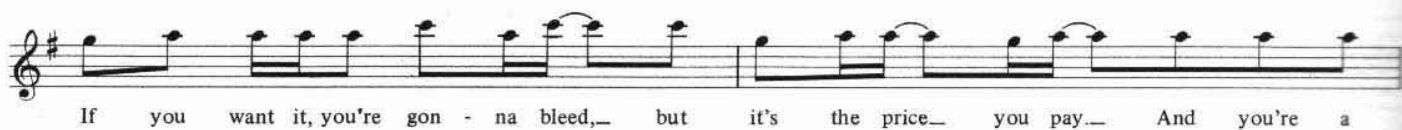
(end Rhy. Fig. 2)

7 7 5 6 6 (6) 5 5 3 0 7 7 5 6 6 (6) 5 5 3 0 7 5 6 5 3 4

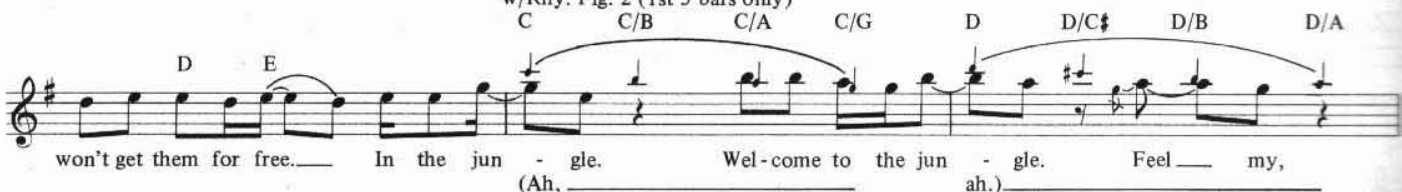
sl. sl.

2nd Verse
w/Rhy. Figs. 1 & 1A

A5



w/Rhy. Fig. 2 (1st 5 bars only)



(Ah, ah.)



w/Fill 1

Guitar solo I (w/ad lib vocals)



E5

sha na na na na na na na na na na knees, knees... Uh. I'm gon - na watch you bleed.

Gtr. II D

Gtr. I G

mf

Let ring

1/2

P

sl.

1/2

P

sl.

sl.

D

G

D

D7

And when you're high — you nev - er ev - er want to come down, —

P

sl.

sl.

G^{III}

F

G^{III}

F

G^{III}

F

A

G

steady gliss.

suck down, — suck down, — suck down. —

f

sl.

E

Yeah! ————— Now!

sl.

P.M. — — P.M.

sl.

P.M. — — P.M.

sl.

P.M. — — P.M.

sl.

P.M. — — P.M.

Guitar solo II

④2fr. C#5 E B5 A5^{II} B5 A5^{II} B5 C5 C#5

Full 1/2 (15ma) A.H. 1/2 Full 1/2 Full P 1/2

Full 1/2 A.H. 1/2 Full 1/2 Full P 1/2

sl. A.H. pitch: E#

④2fr. C#5 E B5 A5^{II} B5 A5^{II} G 1/2 E5

Full P.M. 1/2 1/2 H sl.

Full P sl. (12 11) 12 11 (11) 9 (9) 6 5 6 5 (5) 3 2 0 2 2 0 1 2 4

sl. H

③3fr. A5^{II} G E5 w/Rhy. Fill 1

P.M. Full Full Full Full Full P sl. 1/2...

Full Full Full Full Full P sl. 1/2...

(0) 0 0 0 0 2 4 2 4 2 4 2 4 15 15 (15) 15 (15) 14 14 14 (14) 12 14 12 14 (14) 12 6

P sl. sl. sl.

F#5 E5 F#5 E5 F#5 E5 F#5

1/2 1/2 1/2 1/2 1/2 1/2

(6) 4 6 4 4 (4) 2 4 0 2 (2)

Rhy. Fill 1 (E5)

1/2 1/2 B5

1/2 1/2

(2) 9 7 7 9 9 9 (9) 9 7 7 4 4 (4) 4 4 4 4 4 (4) 4 4 4 4 4 7

sl.

Gtr. I

sl. N.C.

steady gliss.
(w/slide & echo) sl.

15ma- past

* (34)

Gtr. II

Harm: (15ma)

*Fret equivalent if fretboard continued past 22nd fret:

Gtr. I

15ma- sl. sl. sl. sl. sl. sl. steady gliss.

fretboard-

(34) sl. (31) (31) sl. (30) sl. (28) (28) (26) 24 sl. 19

Gtr. II

sl. sl. 1/2 P H sl. 1/2

3 12 12 10 sl. H

Gtr. III

Harm: (8va)

rake

Harm: P.M.

7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

Gtrs. I & II cont. ad lib slide riffs

Gtr. III

P.M.

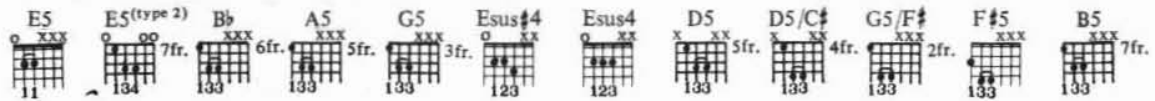
7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2 5 5 5 5 4 4 4 3 3 3 2 2 1 1 0 0 7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

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14

IT'S SO EASY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan,
Steven Adler and West Arkeen



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Moderately fast $\text{♩} = 152$

Intro

Rhy. Fig. 1

w/Rhy. Fig. 1 (2 1/2 times)

⑥ open

E E5

(end Rhy. Fig. 1)

⑥ open

E E5(type 2)

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2A 1st & 2nd times

w/Rhy. Fig. 2B 3rd time

Rhy.

Fig. 2

⑥ open

E E5(type 2)

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times)

B \flat 5

A5

G5

(E)

E5

1. I see your sis - ter in her Sun - day dress. She's out to please, she pouts.

2.3. See additional lyrics

B \flat 5

A5

G5

(E)

E5

B \flat 5

A5

G5

(E)

E5

her best. She's out to take, no need to try. She's read - y to make.

Rhy. Fig. 2A

Play 4 times

Rhy. Fig. 2B

Play 4 times

w/Rhy. Fig. 5A
 Rhy Fig. 5 D5 D5/C# D5 G5 G5/F# E5 E5 (type 2) (end Rhy. Fig. 5) W/Rhy. Fig. 5 (3 times) D5 D5/C# D5 G5 G5/F# E5

I see you stand-in' there. You think you're_ so

D5 D5/C# D5 G5 G5/F# E5 D5 D5/C# D5 G5 G5/F# E5

cool. Guitar solo Why don't you_ just fuck off?_

w/Rhy. Fig. 2 (4 times)
 Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E) E5

1 1/2 2 1 1/2 sl Full loco P Full (E) E5

17 (17) 17 (17) 15 (15) 12 14 12 14 12 14

Bb A5 G5 (E) (E5) Bb A5 G5 (E) E5 D.S. (take 2nd ending) al Coda

3. Ya get

1/2 1/2 1/2 1/2 Full sl

12 15 12 15 12 15 14 12 14 (14) 14 12 14 (14) 14

Coda w/Rhy. Fig. 4 (2 times)
 F#5 G5 B5 A5

come with_ me. Don't ask_ me where_ 'cause I don't_ know_ I'll_

F#5 G5 B5 A5

try_ to_ please_ you. I ain't got_ no mon-ey but it goes_ to show_

Rhy. Fig 5A Play 4 times

7 7 5 7 5 4 2 2 (2) 0

5 7 5 7 5 4 2 2 (2) 0

Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E) E5

So fuck - in' eas - y! It's so eas - y.

Full Full P H P P P Full Full H P

Full Full p H P P p Full P.M. Full H P

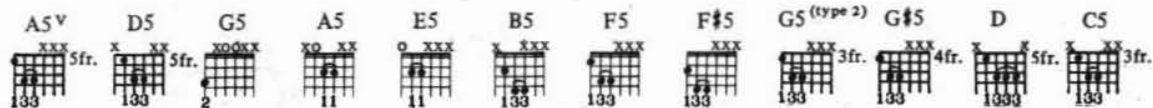
14 15 12 14 (14) 12 15 14 15 14 12 14 12 14 12 14 (14) 14 14 13 14 13 14 12

Additional Lyrics

- 19

NIGHTRAIN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Fast Rock $\text{♩} = 148$

Intro

(Cowbell and high hat) Gtr. I

Chords: A5, A7, D/A, C/A

Figures: Rhy. Fig. 1

Performance markings: *f*, *sl.*, *P*

Tab: T, A, B

Gtr. II

Rhy. Fig. 1A

P.M.

Chords: G, F, G, Gsus4, G, Gsus4, G, A5, G5, A5, A7

Performance marking: Load -

Figures: (end Rhy. Fig. 1)

Performance markings: *sl.*, *sl.*

Tab: T, A, B

Figures: (end Rhy. Fig. 1A)

Performance markings: *sl.*

Tab: T, A, B

The musical score is written for a vocal melody and guitar accompaniment. The vocal line is on a single staff with lyrics underneath. The guitar part consists of a single staff with chords and a double bass line. The key signature has one sharp (F#), and the time signature is 2/2.

Vocal Melody:

- Staff 1: "ed like a freight train, — fly - in' like an aer - o - plane, — feel -"
- Staff 2: "in' like a space brain one more time to - night. — Look out! I. Well, I'm a"

Guitar Accompaniment:

- Staff 1: Chords D/A, C/A, G, F, G.
- Staff 2: Chords Gsus4, G, Gsus4, G, A5, G5 A5, Gtr. I, A5^v.
- Staff 3: (Gtr. I) and (Gtr. II) markings.
- Staff 4: Double bass line with notes 2, 2, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0.

Rhy. Fig. 2

west coast strut - tin'. one bad moth - er, got a rat - tle - snake suit - case un - der my arm... Said I'm a

Rhy. Fig. 2A

P.M. - - 4

P.M. - - 4

P.M. - - - - 4

P.M.

P.M. - - - - 4

(2) 2 2 2 2 (2) 2 2 2 (2) 2 2 2 (2) 2 2 2

(0) 0 0 0 0 (0) 0 0 0 (0) 0 0 0 (0) 0 0 0

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

mean ma-chine, been drink-in' gas-o-line, an'hon-ey, you can make my mo-tor hum. 2. Well, I got

(end Rhy. Fig. 2A)

P.M. --- 1/2 P.M. --- 1/2 P.M. --- P.M. Full

(2) 2 2 2 (2) 2 2 2 (2) 2 2 2 (2) 7 5 2

(2) 2 2 2 (2) 2 2 2 (2) 2 2 2 (2) 2 2 2

(0) 0 0 0 (0) 0 0 0 (0) 0 0 0 (0) 0 0 0

0 3 0 3 (3) 0 0 3 0 3

(A57)

one chance left in a nine live cat I got a a dog-eat-dog sly smile
3. Wake up late hon-ey put on your clothes and take your cred-it card to the

liq - uor store... Well, that's I got a Mol - o - tov cock - tail with a match to go... I smoke my cig - a - rette... with style...

P.M.

w/Fill 1 N.C. A5
 And I can tell you hon - ey, you can make my mon - ey to - night...
 sl. sl. sl. sl. sl.
 (2) 0 (0) 0 0 sl. sl. 0 0 sl. 0
 3 0 0 7 7 5 5 3 5 3 1 1 2 0 2 (2)
 2 0 2 2 0 0 0 0

The musical score is arranged in three systems. The first system shows the vocal melody starting with a repeat sign and a second ending. The guitar part features a complex, multi-measure rest followed by a melodic line. The second system continues the vocal melody with the lyrics "I been load - ed like a freight_ train,". The guitar part has a multi-measure rest and then plays a chord. The third system shows the guitar part with a multi-measure rest and a final chord. The vocal part is not present in this system.

System 1:

- Vocal:** Starts with a repeat sign and a second ending. The melody is in G major, starting on G4.
- Guitar:** Features a multi-measure rest for 12 measures, then plays a melodic line starting on G4.

System 2:

- Vocal:** Continues the melody with the lyrics "I been load - ed like a freight_ train,".
- Guitar:** Has a multi-measure rest for 12 measures, then plays a chord (G4, B4, D5).

System 3:

- Guitar:** Features a multi-measure rest for 12 measures, then plays a final chord (G4, B4, D5).

Fill 1 (Gtr. I)

A.H. (Sva) 2½

A.H. A.H. A.H. 2½ slow release

8 (8) 7 5 7 5 5 3 1 0 2 0 2 2 (2) 2 2 2 (2) 7 7 5

P sl. P

fly - in' like an aer - o - plane, — feel -

G F G

*G5(type 2)

Gsus4 G Gsus4 G A5 G5

P.M. —

E5 G5(type 2) A5

in' like a space brain one more time to - night. — I'm on the

*Both gtrs.: substitute for last eighth note of Rhy. Fig. 1 & 1A

Chorus

night - train. Bot-toms up. — I'm on the night - train. Fill my cup. — I'm on the

Rhy. Fig. 3 (both gtrs.)

1/4 1/4

1/4 1/4

(2) (2) 0 3 0 3 0 3 0 3

3

night - train. Read - y to crash — and burn. — I nev - er learn. — I'm on the

(end Rhy. Fig. 3)

1/4 1/4 1/4 1/4

1/4 1/4

1/4 1/4

(2) (2) 0 3 0 3 0 3 0 3

3

(1) 3 2 3 2 0 3 (3) 3 3 2 3 2 3

Gtr. II G5

Gtr. I A5

w/Rhy. Fig 3

night - train. I love that stuff. — I'm on the night - train, — and I can nev - er get e - nough. I'm on the

night - train, nev - er to — re - turn. — No!

E5 D5

Gtr. II

Gtr. I

1/4 1/4

1/4 1/4

(2) (2) 0 3 0 3 0 3 0 3

3

pick slide

12 12

B5 A5^v B

Musical score for "The Wind" by George Gershwin. The score is written for a piano solo and a vocal line. The piano part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is in bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings like "Full" and "p". The piano part has a complex rhythm with many beamed sixteenth and thirty-second notes. The vocal part is more melodic and includes lyrics in Italian.

Gtr II D5 C5 A5

P.M.

Load - ed like a freight - train, —

w/Slide—
slow steady gliss.

P.M.

sl.

F5 G5

fly - in' like an aer - o - plane, — speed-

P.M.

sl.

A5 C5

in' like a space brain, one more time to - night. —

P.M.

A.H. (8va)

slow bend

A.H.

1 1/2

1 1/2

E G A5 Chorus (cont. below)

F5

I'm on the night - train, and I'm look-in' for some. — I'm on the

Rhy. Fig. 4 (Gtr. II)

night - train, ——— so's I can leave this slum. — I'm on the night - train, and I'm

(t) 1 3 2 3 2 0 1 (t) 1 3 2 3 2 0 3 (3) 3 3 2 3 2 0 3

read - y to crash — and burn. ———

Gtr. I

Full

slow bend

Full

P.M. ———

Full

Full

Full

P.M.

(end Rhy. Fig. 4)

3 (3) 5 5 3 5 5 (5) 3 5 5 3 0 2

Chorus/ Outro
 (*Vocal ad lib till end)
 w/Rhy. Fig. 4 (till end)

1½

F5

A.H. (8va)

1½

G

P.M. ———

1½

A.H.

1½

(2) 2 2 2 2 2 (2) 2 (2) 2 2 2 2 (2) 2 5 5 4

*See additional lyrics

A.H. pitch: G

Musical score for guitar, showing a melodic line on a treble clef staff and a fretboard diagram below it. The melodic line includes slurs, accents, and dynamic markings like "P.M." and "Full". The fretboard diagram shows fingerings and fret numbers (4, 7, 9, 12) for the left hand. Annotations include "w/Wah wah on as filter" and "A5".

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of both parts. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. Fingerings are indicated by numbers 1-5. Breath marks, labeled 'Full', are placed above the melody notes. Chord symbols F5 and G are placed above the final notes of the first and second measures, respectively. The bass line includes a (7) in the first measure and (8) in the second measure, indicating specific fingering or articulation.

[illegible][illegible]

The musical score is written for guitar and consists of five systems, each with a treble and bass staff. The notation includes various musical symbols and performance instructions:

- System 1:** Treble staff starts with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes with slurs and accents. Bass staff has a bass clef and a key signature of one sharp. It includes a 'P.M.' marking and a 'Full' instruction.
- System 2:** Treble staff continues the melodic line with slurs and accents. Bass staff includes a 'Full' instruction and a 'Full' instruction.
- System 3:** Treble staff includes a 'Full' instruction and a 'Full' instruction. Bass staff includes a 'Full' instruction and a 'Full' instruction.
- System 4:** Treble staff includes a 'Full' instruction and a 'Full' instruction. Bass staff includes a 'Full' instruction and a 'Full' instruction.
- System 5:** Treble staff includes a 'Full' instruction and a 'Full' instruction. Bass staff includes a 'Full' instruction and a 'Full' instruction.

The score concludes with the instruction 'Fade out'.

Additional Lyrics

Outro Chorus:

Nightrain, bottom's up.
I'm on the nightrain, fill my cup.
I'm on the nightrain, whoa yeah!

I'm on the nightrain, love that stuff.
I'm on the nightrain, and I can never get enough.
Ridin' the nightrain, I guess I,
I guess, I guess, I guess I never learn.

On the nightrain, float me home.
Oh, I'm on the nightrain.
Ridin' the nightrain, never to return.

Nightrain.

OUT TA GET ME

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

Tune down ½ step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately fast ♩ = 140

Intro Gtr. I F5 G5 C5
G5 B♭5 G5 Rhy. Fig. 1 F5 G5 C5
B♭5 G5 B♭5 G5 w/Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)
F5 G5 C5 B♭5 G5 Gtr. II

Play 3 times

B♭5 G5 8va-Full

f

w/Rhy. Fig. 1 (3½ times)

8va- Full

C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5

Full 1/2 Full P Full 1/2 *1/2 1/2 *1/2 1/2 loco

slow bend Full 1/2 Full P slow bend Full *1/2 Full *1/2 slow bend 1/2

(10) 10 (10) 15 10 (10) 17 (17) 17 17 17 17 17 17 17

*Bend top note only.

F5 G5 C5 B♭5 G5 B♭5 G5

1/2 *1/2 *1/2 1/2 P

slow bend 3 pick slides

(17) 17 17 17 17 17 17 17 17 17 17 17 17 17

*Bend both notes.

1st, 2nd Verses

B♭5 G5

1. Been hid - in' out — and — lay - in' low. — It's noth - ing new — to me. —
2. Some-times it's eas - y to for - get where you're go - in', some-times it's hard - er to leave. —

P.M.-----4 P.M.-----4

w/Rhy. Fig. 3 (first 3 bars only)

B \flat 5 G5 B \flat 5 G5

Well, you can al - ways find a place to go, —
And ev - 'ry time you think you know just what you're do - in',

P.M.-----4 P.M.-----4 P.M.-----4

C5 B5 C5 C \sharp 5 D

if you can keep your san - i - ty. — They break down the doors — and they
that's when your trou - bles ex - ceed. — They push me in a cor - ner just to

(Both gtrs.)

P.M.-----4 sl. P.M. P.M.-----4 P.M.-----4

C5 B \flat 5/C C5 B \flat 5/C

rape my rights — but (they — won't touch me). — Just
get me to fight — but (they — won't touch me). — They

P.M.-----4 P P P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

P P

D C5 B \flat 5/C C5 B \flat 5/C

scream and yell — and fight all night. — (You — can't tell me). —
preach and yell — and fight all night. — (You — can't tell me). —
Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P P P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

p p

w/Rhy. Fig. 2 (1½ times)

D C5 B♭5/C C5 B♭5/C

I lose my head. I close my eyes. (They won't touch me.) I lose my head. I close my eyes. (They won't touch me.)

D (Both gtrs.) P.M. C5 B♭5 G5 B♭5 G5

'Cause I got some-thin' I been build-in' up in-side for so fuck-ing long. 'Cause I got some-thin' I been build-in' up in-side. I'm al-read-y gone. They're out ta

Chorus
w/Rhy. Fig. 1 (3½ times)

C5 B♭5 G5 B♭5 G5 C5 B♭5 G5 B♭5 G5

get me! They won't catch me! I'm fuck-in'

3 C5 B♭5 G5 B♭5 G5 1. w/Fill 1 (Gtr. II) 1/2. C5 B♭5 G5 B♭5 G5 C5 A5 B♭5 B5

in-no-cent! They won't break me!

Guitar solo C5 B♭5/C C5 B♭5/C C5 B♭5/C C5 B♭5/C G5 (type 2) F5/GG5 (type 2) F5/G G5 (type 2)

B♭5 B5 C5 B♭5/C C5 B♭5/C C5 B♭5/C C5 B♭5/C G5 (type 2)

Fill 1 A.H. (8va) 1/2 A.H. (8va) 1/2

A.H. pitches: E A B (3) (3)

(type 2) F5/G G5 F5/G G5 (type 2) Bb5 B5 C5 Bb5/C C5 Bb5/C C5

8va- Full

Full 1/2 P Full P Full

18-18 15-18 (16) 15-18 17 (17) 15-15 16 15-18 16 (16) 18 18-17-15-18

Bb5/C C5 Bb5/C G5 (type 2) F5/G G5 (type 2) F5/G G5 (type 2) Bb5 B5 C5

8va- Full P Full Full Full P Full P Full

slow bend

17-18 17 (17) 15-15 17 (17) 15-18 17 15-17 17 (17) 15-17-15 18 0 15

Bb5/C C5 Bb5/C C5 D5 P

8va- Full sl. Full *1/2 Full 1/2 Full

hold bend hold bend hold bend

(15) 15-15 15-15 sl. 18 18 (18) 17 (17) 18-18-18-17 15-17 1/2 Full

*Bend top note only.

E5 G5 A5 Rhy. Fig. 3 G5 A5 D5 C5 A5 C5 A5 (end Rhy. Fig. 3)

8va- 1/2 Full 1/2 Full sl. 1/2 1/2 1/2 1/2 Full Full P

1/2 Full 1/2 Full sl. P.M. 4 1/2 1/2 1/2 1/2 Full Full P

17-17 17-17 17-17 17-17 15-15-15-15 15-15-15-13

w/Rhy. Fig. 3 (2 1/2 times)

loco Full G5 A5 D5 8va- Full C5 A5 C5 A5 G5 A5 D5 C5 A5 C5 A5

Full P Full Full P Full Full P P.M. 4

15-15-13-15-13 14-12 15-15-15-12-15 (15) 15 (15) 12-15 (15) 13-13 14-12-14-14-12-12-12-10-12

[illegible]

G5 A5 D5 C5 A5 C5 A5 G5 A5

But I did - n't buy that fifth of whis - key that you gave me, so I'd be quick to dis - a - gree...

D5 C5 G5^(type 2) F5 G5^(type 2) Chorus w/Rhy. Fig. 1 (3½ times) F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5

They're out ta get me! They won't catch me!

C5 B♭5 G5 B♭5 G5 3 F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5

I'm fuck - in' in - no - cent!... They won't break... me!

C5 B♭5 *w/Rhy. Fig. 1 (3½ times) G5 F5 G5 C5 B♭5 G5 B♭5 G5

They're out ta get me! They won't

12 (12) 12 12 10 12 17 15 15 12 12 10 12 17 15 15 12

*1st time only, 1st note of figure is played, not tied.

F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5

catch me! 'Cause I'm... in - no - cent!... So you can

1/2 Full 1/4 1/2 Full 1/4 1/2 Full 1/4

(12) 12 10 12 17 15 15 12 (12) 12 10 12 17 15 15 12

F5 G5 C5 B♭5 G5^(type 2) 3

suck me! Take that one to heart!

1/4 1/4 1/4

(12) 12 10 12 17 15 12 (12) (12)

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

Intro

Gtr. II
(*w/Wah)

Gtr. I (enter 3rd time)

%

Play 3 times

*+ = treble
o = bass

E D
(Wah sim.)

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)

Rhy. Fig. 2

(end Rhy. Fig. 2)

1st, 2nd Verses

N.C. (E5)

(A5)

(E5)

1. I get up— a-round sev-en,

get out-ta bed— a-round nine.

And

2. See additional lyrics

(Both gtrs.)

Rhy. Fig. 3

Chorus

G

F

G

C

Bb

C

D

C

D

We— been danc - in'— with

Mis - ter Brown - stone—

He's— been knock - in'.

Rhy. Fig. 4

(end Rhy. Fig. 4)

N.C.

N.C. (E5)

2nd time to Coda I;
3rd time to Coda II

He— won't leave me— a - lone!

No— no,

no—

He won't leave me a - lone.

Bridge

B5 A5 B5 A5 G5 A5

I used to do a lit - tle but a lit - tle would - n't do and so the lit - tle got more and more... I

P.M. --- 4

7 5 4 2 0 3 0 0 9 7 9 5 6 0 7 7 5 3 5 3 4 7 5

B5 A5 B5 1. A5 G5 A5

just keep try - in' to get a lit - tle bet - ter, said a lit - tle bet - ter than be - fore. I

P.M. --- 4

9 7 9 5 6 0 7 7 5 3 5 3 4 7 5

2. 1st time D.S. al Coda I 2nd time D.S. al Coda II

A5 G5 A5

lit - tle bet - ter than be - fore. p

7 5 3 5 0 3 0

Coda I

Guitar solo w/Riff A F#5 B5 F#5

8va - Full 1/2 w/Wah Full 1/2

14 17 17 16 14 16

7 5 4 2 0 3 0

Riff A

Play 3 times

H H H E D5 E/B

H H H

4 (4) 2 (4) 2 0 (2) (2) 0 0 2 (4) (4) 2 9 7 9 7 5 7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a vocal line. The guitar part features a complex fretboard diagram with various techniques like bends, vibrato, and triplets. The vocal line is in the key of D major and follows the melody of the song. The score is divided into measures, with some measures containing multiple staves for the guitar.

w/Rhy. Fig. 4

System 1:

- Chords: E5, D5, E5
- Notes: Full, Full P, sl.
- Tablature: 14 (16) 16 14 (17) 17 (17)

System 2:

- Chords: G, F, G, C, Bb, C
- Notes: Full, Full P, sl., Full, Full P, H
- Tablature: 5 3 3 6 6 3 5 (5) 3 5 3 5 10 8 8 H 10 (10) 8 10 8 9

Musical score for guitar, showing a melody line and a fretboard diagram. The melody line includes notes with slurs, accents, and dynamic markings like "Full" and "P". The fretboard diagram shows fingerings and positions for the left hand. Chord symbols (D, C, D, D5, C#5, B5, D5, G5) are written above the melody line. A "w/Wah" pedal instruction is present.

3rd Verse
w/Rhy. Fig. 3
N.C. (E5)

w/Rhy. Fig. 1 (2 times) & 2
4

(A5) (E5)

Now I get up— a - round when-ev - er. I used to get up— on time. But

(A5) (E5)

that old man,— he's a real muth - a - fuck - er, gon - na kick him on down the line. I

w/Key D (3rd, 4th times add Key F)

(G5)

B \flat (G5)

C B \flat

1. Just a ur - chin liv - in' un - der the street. I'm a — hard case that's tough to beat. I'm your

2.3.4. See additional lyrics

P.M.

P.M.

3 3 3 1

3 3 3 1

3 1 2 3 3 1 2 3 1 3 1 3

3 1 2 3 3 1 2 3 1 3 1

[illegible]

Riff F

Full

Full

Full

Full

sl.

Let ring

Full

sl.

(G5) Bb (G5) Bb

char - i - ty case, — so buy me some-thing to eat. — I'll pay you at an - oth - er

P.M. — — — — — P.M. — — — — —

3 1 2 3 3 1 2 3 1 3 1 3 3 1 2 3

C

time. Take it to the end of the line. —

1/2 1/2 sl. (3) sl.

Chorus
w/Rhy. Fig. 2 (2 times)
G5 C

Take me down — to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.

F C G5

1. Oh, won't you please take me } home, — — — — — yeah, — yeah. — Take me down — to the par - a - dise cit - y, where the

2.3. Take me

C 2nd time to Coda I;
3rd time to Coda II F C G5 D.S. (no repeat)
al Coda I

grass is green and the girls are pret - ty. Take me home. — — — — —

[illegible]

Riff E (Two gtrs.)

(A5) C5 (A5) D5 C5

P.M.

7 5 6 7 5 6 7 5 7 5 [7] [5]
5 3 4 5 3 4 5 3 5 3 5

7 5 6 7 5 6 7 5 7 5 [7] [5]
5 3 4 5 3 4 5 3 5 3

[illegible]

C

D5 P.M. C5 P.M.

So far a - way. So

1. 2. D.S. (no repeat) al Coda II

D5 sim. C5

far a - way. So way.

Coda II w/Rhy. Fig. 2 (2nd half only)

F C G5

Oh, won't you please take me home.

w/Riff A (w/cue notes) (2 times)
w/Riff B (1st time only)
w/Rhy. Fig. 2 (1st time complete; 2nd time 1st 3 bars only)

G5

Take me home to the par - a - dise cit - y, where the

Play 2nd time only.

1. C F C G5

grass is green and the girls are pret - ty. Take me home, yeah, yeah...

2.
F C G5

Oh, won't you please take me home,

13 12 12 (12) (12)

home.

*sl. 1/2 12 (12)

*sl. *sl. *sl.

* Slow slide up middle 4 strings (off neck)

Double time ♩ = 208

G5 (type 2)

*As before

Rhy. Fig. 3

C5

1/4 1/4 1/4 1/4

5 3 4 5 3 4 5 3 5 3 5 3 5 3 4 5 3 4 5 3 5 3 5 3

F5 C5 G5 (type 2)

sl. sl. 1/4 1/4 1/2

P.M. ----- 4 1/2 P.M.

3 1 2 3 0 3 5 (5) 3 4 5 3 5 3 (9) 5 3 5 3 5 3 5 3

w/Lead vocal ad lib (on Chorus) (till notation returns)

*w/Rhy. Fig. 3 (9½ times)

**G5

w/Octave divider

C5 1/2 1/2 1/2

1/2 1/2 1/2

5 3 5 5 (5) 3 3 5 5 3 5 3 5 3 5 3 5

*Vary strumming rhythm at will.

** Use "type 2" till end.

[illegible]

Wah Wah

3 3

(Wah on)

1/2

(Wah off)

1/2

1/2

P.M. ----- 4

C5

P.M.

5 3 5 3 5 3 1 3

P H sl.

1 1 3 (3) 3 1 3 1 3 3 5 3 5 3 5 3

sl.

First system of guitar notation. The treble clef staff shows a melodic line with notes marked with wavy lines above them. The bass clef staff shows a rhythmic line with fingerings (3, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5). Chord markings F5 and C5 are present. The word "Full" is written above the final notes of the treble staff.

Second system of guitar notation. The treble clef staff shows a melodic line with notes marked with wavy lines above them. The bass clef staff shows a rhythmic line with fingerings (3, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5). Chord markings F5 and C5 are present. The word "Full" is written above the final notes of the treble staff.

Third system of guitar notation. The treble clef staff shows a melodic line with notes marked with wavy lines above them. The bass clef staff shows a rhythmic line with fingerings (3, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5). Chord markings F5 and C5 are present. The word "Full" is written above the final notes of the treble staff.

Fourth system of guitar notation. The treble clef staff shows a melodic line with notes marked with wavy lines above them. The bass clef staff shows a rhythmic line with fingerings (3, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5). Chord markings F5 and C5 are present. The word "Full" is written above the final notes of the treble staff.

Fifth system of guitar notation. The treble clef staff shows a melodic line with notes marked with wavy lines above them. The bass clef staff shows a rhythmic line with fingerings (3, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5). Chord markings F5 and C5 are present. The word "Full" is written above the final notes of the treble staff.

Sixth system of guitar notation. The treble clef staff shows a melodic line with notes marked with wavy lines above them. The bass clef staff shows a rhythmic line with fingerings (3, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5). Chord markings F5 and C5 are present. The word "Full" is written above the final notes of the treble staff.

3 3 3 3 F5 3 C5 1/2 1/2 P H G5 Full 1/4

slow bend 1/2 P H slow bend Full 1/4

3 4 5 3 4 5 3 4 5 3 4 5 3 4 5 3 5 3 (3) 5 (5) 3 5 (5) 5 3 5 3 3 5

8va-
Full

C5 loco

P

Full

P

Full

5

[illegible]

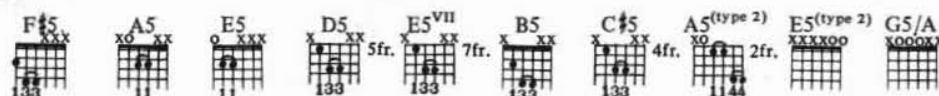
The image shows a musical score for the song "The Wind" by The Beatles. It features two staves: a guitar staff (top) and a bass staff (bottom). The music is in G major (one sharp) and 4/4 time. The guitar staff begins with a melodic line in the first measure, followed by a series of eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes. Both staves include a "slow bend" instruction, indicated by a wavy line and a "1/2" bend symbol. The score is written in a standard musical notation style, with a key signature of one sharp and a time signature of 4/4.

Additional Lyrics

2. Ragz to riches, or so they say.
Ya gotta keep pushin' for the fortune and fame.
It's all a gamble when it's just a game.
Ya treat it like a capital crime.
Everybody's doin' their time. *(To Chorus)*
3. Strapped in the chair of the city's gas chamber,
Why I'm here I can't quite remember.
The surgeon general says it's hazardous to breathe.
I'd have another cigarette but I can't see.
Tell me who ya gonna believe? *(To Chorus)*
4. Captain America's been torn a part.
Now he's a court jester with a broken heart.
He said, "Turn me around and take me back to the start."
I must be losin' my mind. "Are you blind?"
I've seen it all a million times. *(To Chorus)*

MY MICHELLE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



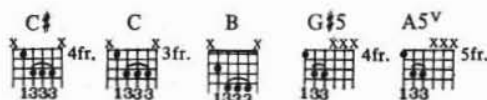
Slowly $\text{♩} = 72$

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Intro

A/C# Rhy. Fig. 1 (Gtr. I) Amsus2/C B7(no 3rd) F#m (end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 1/2 times) A/C# Amsus2/C B7(no 3rd) F#m

Let ring w/Flanger *mp*

Gtr. II

w/Fill 1

A/C# Amsus2/C B7(no 3rd) F#m

A/C# Amsus2/C B7(no 3rd) F#m

w/Rhy. Fill 1

rit.

Moderate Rock ($\text{♩} = 102$)

C# Riff A (Gtr. I)

C B A F#5 A E5 F#5 (end Riff A)

f *sl* *p*

Rhy. Fig. 2 (Gtr. II)

(end Rhy. Fig. 2)

f

Fill 1

Full Full Full Full

H slap

Rhy. Fill 1 (Gtr. I)

Let ring

w/Riff A & Rhy. Fig. 2 (both 1½ times)

C# Riff B (Gtr. III) C B A F#5 A E5 F#5 C# C B A

P.M.-----

w/Fill 2

Gtr. II F#5 1st, 2nd, 3rd Verses C# C B A F#5 A E5 F#5

1. Your dad - dy works in por - no now that mom-my's not a - round. She
2.3. See additional lyrics

Rhy. Fig. 3 (both gtrs.)

slow release 1/2

P.M.-----

w/Rhy. Fig. 3

C# C B N.C. (C#) C# C B A

used to love her her-o-in but now she's un-der-ground... So you stay out late at night, and you

(end Rhy. Fig. 3)

sl. long slide

sl. (19)

F#5 A E5 F#5 C# C B (Both gtrs.) A5 F#5 E5 F#5

do your coke for free... Driv-in' your friends cra-zy with your life's in-san-i-ty...

Fill 2 (Gtr. I)

1½

1½ slow release

2 (2)

Double time (♩ = 204)

Chorus

Well, well, well, — you just can't tell. —

Well, well, well, my Mi - chelle. — Look out!

Chords: D5, E5^{VII}, B5, C#5, E5^{VII}, A5

Annotations: w/Fill 4 2nd time, ④4fr. G# A5 [1.]

Half time (♩ = 102)

w/Riff A & Rhy. Fig. 2 (both 1½ times)

Chords: C#5, C, B, A, F#5, A, E5, F#5, C#5, C, B, A

Annotations: w/Riff B, w/Fill 3 F#5, A Gtr. II

Well, well, well, — you

Chords: D5, E5^{VII}, B5

nev - er can tell. — Well, well, well, my Mi - chelle. —

Chords: C#5, E5^{VII}, F#5, D5, C#5, B5, A5

Annotations: 3rd time to Coda, ④4fr. G# A5

(Gtr. II) G5/A

Bridge

Chords: E5^{VII}, D5, A5, A5 (type 2)

Annotations: Rhy. Fig. 4 (Gtr. II)

Ev - 'ry - one needs love. —

(Gtr. I) Rhy. Fig. 4A (Gtr. I)

Annotations: sl.

6 4 2 5 4 2 0 0 0 0 2 2 2 4 2

Annotations: sl.

Fill 3 ③3fr. 1/2 1/2 1/2 1/2 1/2 1/2

Gtr. I F#5 Full Full Full Full Full Full

Gtr. III Full Full Full Full Full Full

Annotations: sl., ④4

Fill 4 Full Full Full P

Let ring Full Full P

Annotations: 3, 7 (7) 5 5 8 5 7 (7) 5 7 5 7

[illegible]

Guitar solo

Gtr. I B5

Full

P G5

slow bend

1½

A5

3

7 7 7 10 (10) 7 10 7 9 9 (9) 7 10

Gtr. II Rhy. Fig. 5

(end Rhy. Fig. 5)

P.M.-----

8 8 8 7 9 7 7 9 5 5 5 5 5 5 5 5 5 7 7 7 5

w/Rhy. Fig. 5 (3 times)

B5 3/4

3/4

G5 2 2 2 2

A5

sl.

3/4 7 10 9 0 0 10 2 2 2 2 (10) (10)

sl.

B5 A.H. (8va)

slow bend

Full

P.M.-----

Full

G5

Full

A5

sl.

A.H.

7 7 7 5 7 5 4 3 3 3 3 (3)

sl.

B5

Full

1/2

P.M.-----

1/2

G5

Full

A.H. (8va)

Full

A.H.

D.S. (take 2nd ending) al Coda

A5

5 2 5 4 0 5 5 5 (5)

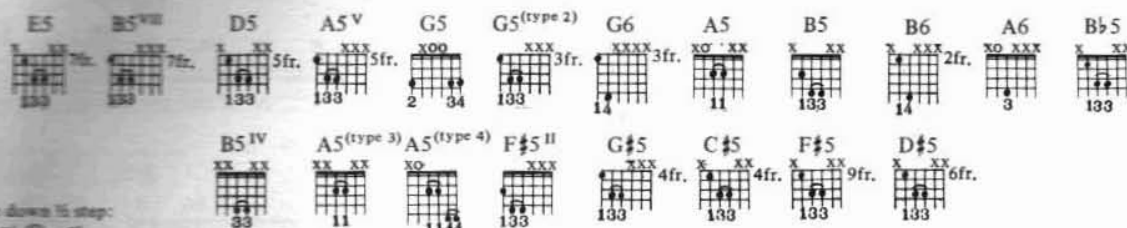
A.H. pitch: D

Additional Lyrics

2. Sowin' all your wild oats in another's luxuries.
Yesterday was Tuesday, maybe Thursday you can sleep.
But school starts much too early, and this hotel wasn't free.
So party till your connection calls; honey, I'll return the key. *(To Chorus)*
3. Now you're clean and so discreet. I won't say a word.
But most of all, this song is true, case you haven't heard.
So come on and stop your cryin', 'cause we both know money burns.
Honey, don't stop tryin' and you'll get what you deserve. *(To Chorus)*

THINK ABOUT YOU

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

② = E♭ ③ = G♭
④ = A♭ ⑤ = B♭
⑥ = D♭ ⑦ = E♭

Fast Rock ♩ = 170

Intro

Cowbell

2nd time substitute
Gtr. II E5 B5 VII Fill 3 for lead gtr.

f Gtr. I

D5

A5 V

1st, 2nd, 3rd Verses

⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr. ⑤open ⑤open

B6 B B5 B B6 B5 B6 B B5 B B6 A5 A6 A A5 A A6 A5

P.M. P.M. P.M. P.M. P.M. P.M.

1. I say ba - by, you been look - in' real good, — you know that I re - mem - ber when we met. —

2,3. See additional lyrics

w/Fill 2 2nd time

w/Fill 4 3rd time

⑤open ⑤open ⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr.

A6 A A5 A Bb5 B5 B6 B B5 B B6 B5 B6 B B5 B B6 A5

P.M. P.M. sl. P.M. P.M. P.M. P.M.

It's fun - ny how it nev - er felt so good. — It's a

⑤open

A6 A A5 A6 A5 B5^{IV 1/2} A5^(type 3) B5^{IV 1/2} A5^(type 3) G5

P.M.

feel - in' that I know, I know I'll nev - er for - get. — Ooh, — it was the

sl. P.M.

⑥2fr. 3fr. sl.

G5^(type 2) F# G A5^(type 4) B5 1/2 A5^(type 2) B5^{IV 1/2} A5^(type 3) G5

P.M. — — — — —

best time I can re - mem - ber.

Ooh, —

P.M. P.M.

Fill 2

Full 1/2

Full 1/2

9 7 9 8 7 (7)

Fill 4

1/2

1/2

7 9 9 9 7 9 (9) (9)

②2fr. 3fr. 1/2
F# G A5
P.M.-----J P.M.-----J

and the love we shared, lov - in' that - 'll last for - ev -

P.M. P.M.

1. Cowbell E5 B5^{VII} 2. Chorus Rhy. Fig. 1 B5^{VII}
P.M.-----J P.M.-----J P.M.-----J P.M.-----J

er. er. I think a - bout you. Hon - ey, —

Rhy. Fig. 1A (Elec. & acous. gtrs.)
Let ring

*1st note of figure is tied after 1st time.

②7fr. 5fr. B A G5 (type 2) (end Rhy. Fig. 1) A5^V B5^{VII}

all the time my heart says yes. I think a - bout

w/Rhy. Fig. 1 & 1A (2 1/2 times) D5 G5 (type 2)

you. Deep in - side I love you best.

A5^V B5^{VII} D5 G5 (type 2)
 I think a - bout you. — You know you're — the one —

A5 B5^{VII} D5
 — I want. — I think a - bout you. —

G5 (type 2) To Coda
 Dar - ling, you're — the on - ly one. — I think a - bout.

F#5^{II} F#5^{II} G#5 B5 C#5
 P.M. — — — — —
 cresc. (steady gliss.)
 you. —

sl. sl. sl. sl. sl.
 2 2 2 0 2 2 2 0 2 0 2 0 2 0 2 2 4 4 4 7 7 7 9 9 9 9 9 14

F#5 E5 D5 C#5^{sl.} P.M. Full
 P P P P sl. sl. sl. Full
 14 0 12 0 10 0 9 0 12 11 9 9 (9) (9) 12 12 12 0 0 0

hold bend

Guitar solo

E5 F#5 E5 F#5 E5 F#5 E5 F#5 B5 C#5 B5 C#5

sl. Full Full Full Full Full wide fast vib. 1/2

B5 C#5 B5 C#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5

sl. sl. H *1/2 Let ring 1/2 P P

B5 C#5 B5 C#5 B5 C#5 D5 D#5 E5 E5 E5 D5

sl. sl. P.M. P.M. P.M. P.M. P.M. P.M.

I think a - bout you. You know.

H

(5) 5 7 7

⑤5fr. D D5 ⑤5fr. D D5 C#5 ⑤4fr. C#5 C#5 C#5 ⑤4fr. C#5 C#5 D5 D#5 E5

P.M. P.M. P.M. P.M. P.M. P.M.

that I do. I think a - bout

H P sl. 3 5 3 2 2 3 2 2 3 4 5

(7)

w/Rhy. Fig. 2 (2½ times)

w/Key: F# (2/2 time)

D5

C#5

you. All — a — lone, — on — ly you. —

H P sl.

3

H P sl.

3

(5)

5 7 5 3 3

3 5 3 2 2

3

D5 D#5 E5
 I think a - bout you. Ah, it's true.

H P P sl. H P sl. H P sl.

(3) 2 4 2 3 4 5 (5) 5 7 5 5 4 5 3 (3) 3 5 3 2 6 6 6

D5 D#5 E5

I think a - bout you.

H P P sl.

H P P sl.

C#5 (C#5) D.S. (take 2nd ending) al Coda
 Cowbell A5^v B5^v
 P.M. cresc.
 Ba - by, yes I do. _____
 H P P
 (a) 3 5 3 3 2 3

D.S. (take 2nd ending) al Coda

Cowbell

ASV

B5VII~~2~~

Coda

B5

A5

I think a - bout you.

I think a - bout

Full

Full

Full

sl.

Full

Full

Full

sl.

B5

A5

B5

A5

B5

A5

B5

A5

you._____

I think a - bout you,_____

on - ly

Full

A.H.
(8va) Full

Full

Full

Full

Full

Full

hold bend

Full

A.H.

Full

sl.

Full

Full

Full

Full

Full

G5

A5

D5

B5

A5

B5

A5

you._____

I think a - bout you._____

I think a - bout

Full

Full

sl.

1/2

Full

Full

sl.

1/2

B5

A5

B5

rit.

A5

you.

I think a - bout you,_____

on - ly

Freely

G5 A5 B5 C#5

you, on - ly you

(Elec. and acous. gtrs.)

Let ring----- sl. Let ring----- Let ring----- sim.

D5 C#5 w/Fill 5 B5

on - ly.

Fill 5

sl.

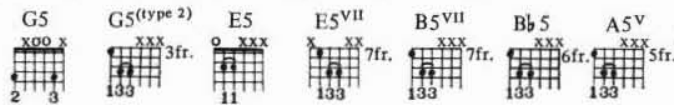
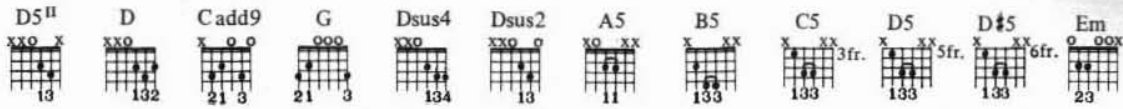
sl.

Additional Lyrics

2. There wasn't much in this heart of mine.
There was a little left and babe, you found it.
It's funny how I never felt so high,
It's a feelin' that I know, I know I'll never forget.
Ooh, it was the best time I can remember, (etc.)
3. Somethin' changed in this heart of mine,
You know that I'm so glad that you showed me.
Honey, now you're my best friend.
I want to stay together till the very end.
Ooh, it was the best time I can remember, (etc.)

SWEET CHILD O' MINE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

⑧ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Medium Rock ♩ = 122

Intro Riff A (Gtr. I)

mf

Tablature for the Intro Riff A (Gtr. I):

T	15	15	14		15	15	14	
A	12	14	12	14	14	14	14	
B								

D5 II p

Gtr. II

(end Riff A)

Tablature for the continuation of Riff A:

	15	14		15	14		
	12	14	12	14	14		

w/Riff A

D

Gtr. III (acous.)

Rhy. Fig. 1 (Gtr. II)

Cadd9

*Let ring

Tablature for the Rhythm Figure 1:

2	2	2	3	2	2	3	2	3	2	0	3	0	3	1	1	0
3	3	3	3	2	3	2	2	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

*Let arpeggiated figures ring whenever possible (throughout).

G

D

(end Rhy. Fig. 1)

P.M.

Tablature for the end of Rhythm Figure 1:

3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

w/Riff A (1st 6 bars only) & Rhy. Fig. 1
Gtr. III (acous.)

1st, 2nd Verses
w/Rhy. Fig. 1

1. She's got a smile_ that it seems to me_ re-minds_ me of child - hood mem - o - ries, _ where ev -
2. See additional lyrics

w/Rhy. Fig. 1 (1st 7 bars only)

Now and then... when I see her face... she takes me a-way... to that spe-cial place... and if I

Cadd9

stared... too... long, I'll prob-'ly break down and cry._____

G D

(Gtr. II) Dsus4 D Dsus2 D

Chorus

Rhy. Fig. 2 A5 B5 C5 D Dsus4 D Dsus2 D (end Rhy. Fig. 2)

Whoa, whoa... whoa... sweet child o' mine._____

*Gtr. I

*On D.S. double Gtr. II

Fill 2

A5 B5 C5 D To Coda

Whoa, oh, oh, oh, sweet child o' mine...

w/Rhy. Fig. 1

D C

1.

sl. G Full Full Full Full

2.

D G

sl. 1/2 1/2 D

sl. 1/2 1/2 hold bend

w/Rhy. Fig. 1 (1st 7 bars only)

Full sl. C sl. sl. 1/2 G Full P

Full Full 8va D Full Dsus4 D Dsus2 D D.S. al Coda

Full Full hold bend Full

Coda

w/Rhy. Fig. 2 (1½ times)

Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!

Detailed description: This musical notation is for the vocal line of the song 'Sweet Child of Mine'. It is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4 (labeled A5 in the original image, likely a typo for G5) on the word 'Oh,'. This is followed by a half note G4 on 'oh,' and a quarter note G4 on 'oh,'. The melody then rises to a half note B5 on 'oh,' and a half note C5 on 'sweet'. The next phrase, 'child o' mine.', is written on a single line of music with a half note G4 on 'child', a half note F#4 on 'o'', and a half note E4 on 'mine.'. The final phrase, 'Woo, yeah, yeah!', is written on a single line of music with a half note G4 on 'Woo,', a half note G4 on 'yeah,', and a half note G4 on 'yeah!'. Chord symbols are placed above the staff: A5 above the first 'Oh,', B5 and C5 above the 'oh, sweet' phrase, and D above the 'child o' mine.' phrase. The tempo is marked 'w/Rhy. Fig. 2 (1½ times)'.

A musical score for a vocal line in G major. The melody is written on a single staff. The lyrics are "Ooh, sweet love o' mine." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The notes are grouped into four measures. The first measure contains "Ooh," and the second measure contains "sweet". The third measure contains "love" and the fourth measure contains "o' mine." The notes are connected by a slur. The key signature has one sharp (F#). The time signature is 4/4.

Guitar solo

Em 8/16

C B7 Am loco

Full Full Full Full Full

H P H P 3 H P Full Full H

[illegible]

w/Rhy. Fig. 3 (2 times)

Em C H P sl. Full B7 1/2 Am 8va-Full Full loco 1/2

14 14 11 12 14 13 12 (12) 13 12 10 13 13 12 12 (12) 12 (12) 15 15 7

w/Rhy. Fig. 3 (1st 3 bars only)

Em H P C 1/2 B7 sl. Full

w/Rhy. Fill 1

A5 P.M.

Detailed description: This system contains the first three bars of a musical piece. The guitar staff (top) features chords Em, H P C, B7, and A5. The bass staff (bottom) shows fret numbers 9, 7, 8, 7, 9, 8, 8, 11, 9, and 9. Techniques include slurs, accents, and a 'Full' dynamic marking. A 'w/Rhy. Fill 1' section is indicated with a guitar staff showing a sequence of notes and a bass staff with fret numbers 9, 11, 9, and 9.

③ 3fr. 2fr. Rhy. Fig. 4

G F# Em 2nd lead gtr. Full

④ open 2fr. E F# G5 Full p

w/Wah Full Full Full Full p Full Full Full p

Detailed description: This system continues the piece with four bars. The guitar staff shows chords G, F#, Em, E, F#, and G5. The bass staff shows fret numbers 15, 15, 15, 15 (15) 12, 15, 15, 15 (15) 12, and 14. Techniques include slurs, accents, and a 'Full' dynamic marking. A 'w/Wah' section is indicated with a guitar staff showing a sequence of notes and a bass staff with fret numbers 15, 15, 15, 15 (15) 12, 15, 15, 15 (15) 12, and 14.

(end Rhy. Fig. 4)

A5 Full Full B5 C5 D5 G5 (type 2) 1/4 w/Rhy. Fig. 4 (3 times)

Em H Full

Detailed description: This system concludes the piece with four bars. The guitar staff shows chords A5, B5, C5, D5, and G5 (type 2). The bass staff shows fret numbers 17, 17, 17, 15, 17, 17 (17) 15, 15 17, 15, 12, 15, and 12. Techniques include slurs, accents, and a 'Full' dynamic marking. A 'w/Rhy. Fig. 4 (3 times)' section is indicated with a guitar staff showing a sequence of notes and a bass staff with fret numbers 17, 17, 17, 15, 17, 17 (17) 15, 15 17, 15, 12, 15, and 12.

Fill 3 (2nd lead gtr.)

1/2 Full P P sl. sl. P P H P Full

1/2 Full p P sl. sl. P P H P Full

Detailed description: This system shows a fill and various techniques. The guitar staff shows a sequence of notes and a bass staff with fret numbers 8 9, 7 9, 7 10, 7 8 7, 11 7 8 11 12, 14 11 12, 14 15 12 14 15 14 12, 14 11 12 14 12, 15 15, and 15. Techniques include slurs, accents, and a 'Full' dynamic marking.

Rhy. Fill 1

Detailed description: This system shows a rhythmic fill. The guitar staff shows a sequence of notes and a bass staff with fret numbers 0, 2, 2, 1, 2, 2, 0, 2, 2, 1, 2, 3, and 2.

The musical notation for the guitar solo in "Hotel California" is presented in three systems. The first system shows the melody in standard notation on a single staff, with chords Em, G5, and A5 indicated above the notes. The second system shows the fretboard positions for the melody, with fret numbers (12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 15, 15, 12) written below the staff. The third system shows the fretboard positions for the bass line, with fret numbers (12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 15, 15, 12) written below the staff. The notation includes various musical symbols such as slurs, ties, and accidentals.

[illegible]

Rhy. Fig. 5

E5 G5 A5 C5 D5 G5 (type 2)

(end Rhy. Fig. 5)

Where do we go? Where do we go now? Where do we go?

Harm.-

sl.

steady gliss.

*w/Wah

P.M.-

Harm.-

12 (2)

4-4

* + = treble
o = bass

w/Rhy. Fig. 5 (2 times)

E5 G5 A5 C5 D5 G5 (type 2)

Where do we go? — Where do we go — now? Where do we go? —

Harm. P.M. Harm.

H 7 9 7

E5 G5 A5

Where do we go? — (whispered) Sweet Child! Where do we go — now?

P P P P sl.

2 0 7 5 7 5 7 5 3

P P p sl.

C5 D5 G5 (type 2) P.M. throughout

I, I, I, I, I, I, I, I.

H P H P H

7 9 7 9 7 9

12 (12) (12) 1/4 sl.

A5 C5 D5 G5 (type 2) Rhy. Fig. 6 E5

Where do we go — now, now? — Where do we go? —

Full Full 8va Full

Full Full

15 12 14 12 10 17 18 17 17 22 (22) 22 22

Ⓢ open 2fr. E F#

G5 A5 B5 C5 D5 G5 (type 2)
(end Rhy. Fig. 6)

Ah. _____ Where do we go now?

8va- 3 Full Full Full Full 1/2 Full P

22 22 22 (22) 17 17 17 17 1/2 (17) 15 17 17

w/Rhy. Fig. 6 E5 G5 A5 B5

Where do we go? _____ Where do we go now?

8va- loco Full P H P P P P P P P Full

slow bend sl. Full

17 15 12 P 12 P H P 12 P 12 P 12 P 12 P 12 P 12 P 12 P Full

15 12 14 12 15 12 15 12 14 14 14 14 14 14 14 14 15 12 14

w/Rhy. Fig. 6 (1st 3 bars only)

C5 D5 G5 (type 2) E5 G5

Where do we go? _____

Full Full Full Full Full Full P

slow bend Full Full Full Full Full P

(14) 12 15 15 12 14 14 (14) 15 14 12 14 14 (14) 12 14 14 12 14 12

E5^{VII} D5 B5^{VII} B \flat 5 A5^V G5 (type 2)
w/Rhy. Fig. 6 (1st 2 bars only)
E5

A5 B5

Where do we go — now? No, no, no, no, no, no, no. Sweet child, —

1/2 1/2 P Full 1/2 1/2 1/2 1/2

15 12 15 12 15 12 14 14 12 14 14 14 14

G5 A5 C5 D5

sweet — child — o'

sl. sl. sl. sl. sl. sl.

14 14 14 14 14 9 9 5 10

E5

mine, —

sl. sl. 1/2 1/2 bend neck 1/2 (overdub)

7 2 5 3 (3) 0 7 9 9

sl. sl. P

Additional Lyrics

2. She's got eyes of the bluest skies, as if they thought of rain.
I hate to look into those eyes and see an ounce of pain.
Her hair reminds me of a warm safe place where as a child I'd hide,
And pray for the thunder and the rain to quietly pass me by. (To Chorus)

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

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(A5) (G5) E (Both gtrs.) D5 D D5 D

that's much too dark. You don't want my

D5 D D5 C5 w/Rhy. Figs. 1 & 1A (A5) D

love, you want sat - is - fac - tion. Ooh

(A5) (G5) E (Both gtrs.) D5 D D5 D

yeah. You don't need my

D5 D D5 1. 5fr. E5 7fr. E

love, you got - ta find your - self an - oth - er

5fr. D5 D C5 G5 w/Rhy. Figs. 1 & 1A (both 2 times) & Riff A (A5)

piece of the ac - tion. Yeah.

2. Half time (♩ = 121) N.C. Chorus (C5) (A5) E5 Eb5 D5

find your - self an - oth - er piece of the ac - tion, 'cause you're cra - zy!

1/2 1/2 1/2 1/2

N.C. (C5) (A5) E5 Eb5 D5 N.C. (C5)

You're fuck - in' cra - zy! Ya know you're

Rhy. Fig. 2 1/2 (end Rhy. Fig. 2)

1/2 P.M.

Double time (♩ = 242)

Guitar solo

Rhy. Fig. 3

A5 B5 A5 B5 A5 B5 A5 E5¹¹

Full Full Full Full Full 1/2 Full

f Full Full Full Full *slow bend* Full

A5 B5 A5 B5 A5 B5

Full P Full

A5 F#5

w/Rhy. Fig. 3 (3 times)
(end Rhy. Fig. 3) (B5)

P.M.-----4 P.M.

H E5 H

(7) 7 9 7 9 (9) 7 9 9 7 7 9

H H 7 7 7

(B5) Full P P Full A5 F#5 (B5) 8va Full

3 Full P Full Full

Full P Full

hold bend Full

10 7 10 7 10 9 7 9 7 9 9 7 9 17 17 17 17

8va E5 (B5) A5 F#5

Full Full Full sl.

Full Full (17) sl.

17 17 17 17 17 17 17 17 17 17 17 17

(B5) loco Full Full Full E5 P Full (B5)

P.M.-----4

Full Full Full P Full

10 7 10 7 10 9 7 9 7 10 7 9 9 7 9 7 9 7 5 7

A.H. Full

D.S. (take 2nd ending) al Coda

A5 F#5 A.H. Full (8va)

Coda w/Rhy. Fig. 2 (4½ times)

(A5) E5 Eb5 D5 w/Riff B (4 times) (C5) (A5) E5 Eb5 D5

cra - zy! _____ Ooh, you're cra - zy! Ah!

(C5) (A5) E5 Eb5 D5 (C5)

Ah! Ah! You know_ you're cray - ay - ay - ay - ay - zy! Well_ you're

(A5) E5 Eb5 D5 (C5) (A5) E5 Eb5 D5

cra - zy! _____ You know_ you're cra - zy!

Oh! _____ You know_ you are! Bring it down. You're fuck-in' cra - zy!

Full Full sl. Full Full sl. 1/2

Full Full sl. Full Full sl. P H 1/2

10 13 (10) (13) 5 5 p 3 5 3 5

Riff B (Two gtrs.)

1/2

1/2

*Both gtrs. bend

Additional Lyrics

2. Said where you goin'?
What you gonna do?
I been lookin' everywhere
I been lookin' for you.
You don't want my love, (etc.)
3. Say boy, where ya comin' from?
Where'd ya get that point of view?
When I was younger
Said I knew someone like you.
And they said you don't want my love, (etc.)

ANYTHING GOES

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan,
Steven Adler and Chris Weber

Guitar Chords:

G5: 2 3 4
D5: 1 3 3 5fr.
A5: 1 1 1
B5: 1 3 3
C5: 1 3 3 3fr.
C#5: 1 3 3 4fr.
B5^{VII}: 1 3 3 7fr.
Bb5: 1 3 3 6fr.
A5^V: 1 3 3 5fr.
G#5: 1 3 3 4fr.
G5 (type 2): 1 3 3 3fr.
D: 1 3 2
A5^{VII}: 1 3 7fr.

Tune down 1/2 step:
⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb

Moderately fast ♩ = 148

Intro N.C. (A5)

First System:

Staff 1: *f* *sl.* *long slide*

Staff 2: *sl.* 9 8 (8) 14 14 12 *sl.*

Second System:

Staff 1: *f* P.M.----- 1/4 1/4 1/2 *sl.* *long slide*

Staff 2: 5 7 7 7 7 5 (5) 5 5 5 5 7 7 5 7 5 7 7 (7) *sl.*

Third System:

Staff 1: N.C. (A5) *sl.* *long slide*

Staff 2: *sl.* 9 8 (8) 14 14 12 *sl.*

Fourth System:

Staff 1: *sl.* P.M.----- *Full* *hold bend* *Full* P.M.----- H H H *sl.* P.M.-----

Staff 2: 5 7 7 7 7 5 7 8 7 5 7 7 7 7 5 7 5 7 (7) (7) 3 3 2 *sl.*

G#5 A5 G5

P.M.----4 P.M. P.M.----4 P.M.

Rhy. Fig. 1

H H H H H H H H H H H H H H H H

P.M.----4 P.M.----4 P.M.----4 P.M.----4

A5 F#5 A5 F5

P.M.----4 P.M. P.M.----4 P.M. pick slide

(end Rhy. Fig. 1)

H H H H H H H H H H H H H H H H

P.M.----4 P.M.----4 P.M.----4 P.M.----4

w/Rhy. Fig. 1 N.C.(A5)

P.M.----4 w/Talk box P.M.----4 P.M.----4 P.M. N.C.(A5) P.M.----4 P.M. P.M.----4 P.M.

N.C.(A5) (Both gtrs.) A.H. (8va) 1/4 A.H. 1/4

P.M.----4 P.M. P.M.----4 P.M.----4 P.M. P.M.----4 P.M. P.M.----4 P.M.

A.H. pitch: G

1st, 2nd Verses



1. I been think-in' 'bout, think-in' 'bout sex! Al-ways hun-gry for some - thin' that I have-n't had yet...
2. See additional lyrics



w/Rhy. Fig. 2



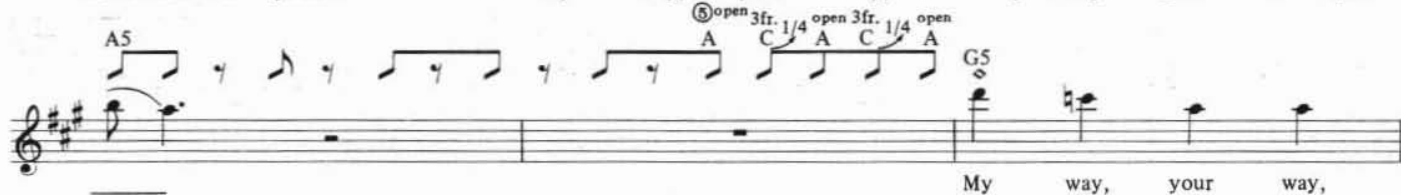
Well may - be, ba - by, you got some-thin' to lose.

Well, I got some-thin', I got



some-thin' for you.

My way, your way, an - y - thing goes to - night!



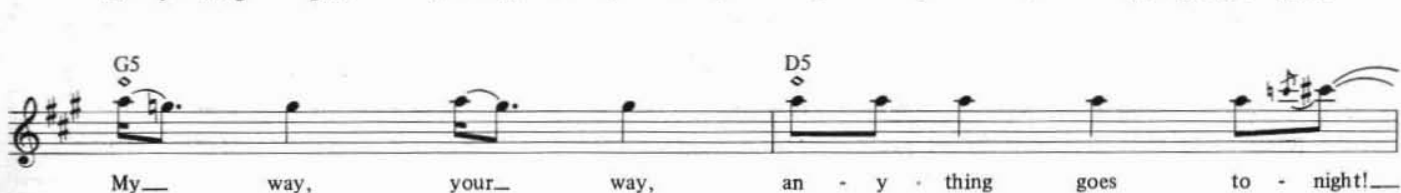
My way, your way,



an - y - thing goes to...



an - y - thing goes to - ni - i - i - i - i - i - ye - yeah, yeah.



My way, your way, an - y - thing goes to - night!

w/Fill 1
N.C. (A)

G5 D5

My way, your way, an - y - thing goes to - night, —

w/Rhy. Fill 1
B5

B5 C5 C#5 D5 *sl.*

w/Talk box

sl.

Fill 1

Rhy. Fill 1

P.M.-----

sl. *sl.*

sl. *sl.*

Guitar solo
w/Rhy. Fig. 3

E5 D5/E E5 D5/E

yeah. 1/2 Full 1/2 Full 1/2 Full 1/2 Full

Gtr. II

sl. sl. P.M. P

1/2 Full 1/2 Full 1/2 Full 1/2 Full

Gtr. I (w/Talk box) 8va- D5/E E5

1/2 Full H E5 1/2 Full Full Full Full Full 1/2 Full sl. P

1/2 P P.M. P.M. Full 16 17 18 19 Full Full Full P 1/2 sl. P

14 (14) 12 14 12 14 12 14 (14) 14 (14) 19 (19) 16 17 18 19 19 17 19 19 (19) 17 20 (20) 0

P sl.

loco Full P Full D5/E E5 B5 8va- Full A5/B

Full Full Full Full Full Full Full

15 12 15 12 15 12 15 (15) 12 P Full 13 14 17 (14) (17) 14

Rhy. Fig. 3

E5 D5/E E5 D5/E E5

1.2.

3.

E5 B5 A5/B B5 A5/B

Play 3 times

(9) 7 9 7 (7) 9 7 9 9 (9) 7 9 7 (7) 9 7 9 9 (9) 7 9 8 9

8va-
Fill 3

Full Full Full Full Full Full

w/Talk box

Full Full Full Full Full Full

Chorus

G5 D A5

⑤ open 3fr. A C^{1/4} A C^{1/4} A

My way, your way, an - y - thing goes to - night. —

G5 D A5

My way, your way, an - y - thing goes to - night. — Whoa - yeah! —

G5 D w/Fill 1 N.C. (A)

My way, your way, an - y - thing goes to - ni - i - i - i - i - i - yeah. —

1/2 1/2

1/2 1/2

G5 D ⑤ 3fr. C 1/2 A5 steady gliss.

My way, your way, an - y - thing goes to ... Al

⑧ 14fr. F¹⁴ sl. G5 D5 ⑧ 3fr. G 1/2

Slightly faster ♩ = 156 Triplet feel (right! = 3/8) My way, your way, an - y - thing goes to - night! —

w/Riff A (8 times) A5

To - night! —

Riff A

7 6 0 0 5 5 4 0 0 2

A5 VII

To - night!_ To - night!_ An - y - thing goes to - night._

w/Riff B (4 times)

Woh, oh, oh, wo, wo,

sim. 3 3

wo, oh, oh, Oh,

Freely
G5

oh, oh, Said an - y - thing

D

goes to - night!

Full *P* *Full* *1/2* *Full* *3* *Full* *Full* *sl.*

Full *P* *Full* *1/2* *Full* *Full* *Full* *sl.*

13 10 13 10 12 10 12 10 10 12 10 12 10 12 10 12 11 10 10 (10) 8 8 (8) (8)

Riff B

P *P* *P* *P*

3 0 3 0 3 0 5 0

P *P* *P* *P*

Additional Lyrics

2. Panties 'round your knees with your ass in debris,
Doin' dat grind with a push and squeeze.
Tied up, tied down, up against the wall.
Be my rubbermade baby an' we can do it all. (*To Chorus*)

ROCKET QUEEN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

Chord diagrams for the song:

Top Row: F#5^{IX}, E5/F# (9fr.), F#m7, E/F# (2 3 1), F#5 (1 3 3), B5^{IX} (9fr.), A5^{VII} (7fr.), E5^{VII} (7fr.), B5 (1 3 3), B5/D (2 1 1), B5/D# (3 1 1), C#5 (1 3 3).

Bottom Row: B5^{IV} (4fr.), G#5^{VI} (6fr.), A5 (1 1 1), G#5 (1 3 3), E5 (1 1 1), F5 (1 3 3), F# (1 3 4 2), C# (1 3 3 3), B/C# (1 1 1), A5^V (1 3 3), B5^{VII} (1 3 3), E (1 3 3 3).

Second Row: B/D# (4fr.), C#m (4fr.), B (7fr.), A (5fr.), G#m (4fr.), E^I (2 3 1).

Tune down 1/2 step:

- ⑥ = E^b ③ = G^b
- ⑤ = A^b ② = B^b
- ④ = D^b ① = E^b

Moderate Rock ♩ = 112

Intro (Drums)

Intro (Drums) musical notation with guitar accompaniment. The guitar part features a series of chords and melodic lines, including F#5^{IX}, E5/F#, F#m7, E/F#, F#5, and E5/F#. The notation includes slurs, slides (sl.), and dynamic markings like *mf* and *f*. The bass line is shown below the guitar, with fret numbers and some bends indicated.

Riff A (both gtrs.) - N.C. (F#5)

Musical notation for Riff A, featuring a repeating guitar riff and a corresponding bass line. The notation includes slurs, slides (sl.), and dynamic markings like *f* and *P.M.*.

1st, 2nd Verses

FIS IX

BS^{IX} AS^{VII}

1. If I say I don't need an - y - one, I can say these things to you. 'Cause
2. I've seen ev - 'ry-thing i - mag - na - ble - pass be - fore these eyes. I've had

E5^{VII}F#5^{IX}

BS

H

*Bend B stg. along with G stg.

D/T

S/D	B/D

B5 H *Bend B stg. along with G stg. B/D B/D#

tongue like a ra - zor, a sweet switch - blade knife. And
sex - u - al in - nu - en - do in this burned - out par - a - dise. If you

hold bend 1/2 1/4 1/2 1/4 hold bend 1/2 1/4 1/2 1/4 sl. sl.

4 4 4 6 6 6 4 x x 4 4 x 6 6 6 4 4

C#5

$$B5^{IV} G \sharp 5^{VI} B5^{IV} G \sharp 5^{VI}$$

ES VII

B5 A5

[illegible]

Chorus
 Rhy. Fig. 1 F#5 G#5 E5

and you're a rock-et queen. — I might

Rhy. Fig. 1A

be a lit-tle young, but hon-ey, I ain't na-ive. — Here I am, —

(end Rhy. Fig. 1A)

w/Rhy. Figs. 1 & 1A F#5 G#5 E5 A5 B5 E5

and you're a rock-et queen, oh yeah... I might be too much, but hon-ey, you're a bit ob-

F#5 E5 F5 3rd time to Coda

scene. —

Guitar solo
 w/Riff A (11 times)
 N.C. (F#5)

Slide gtr.
 steady gliss.

8va-- (B5) (end slide solo) w/Riff C N.C. (C#5) loco

steady gliss.

*Slide bar off neck and back.

The musical score is written on three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a dashed line labeled '8va--' and a bracket labeled '(B5)'. The melody consists of eighth and sixteenth notes, followed by a series of sixteenth-note runs. A bracket labeled '(end slide solo)' points to a specific note. The bottom staff is a rhythmic accompaniment in treble clef, featuring a series of eighth and sixteenth notes. A bracket labeled 'steady gliss.' points to a section of the rhythm. The right side of the score features a complex rhythmic pattern with many 'H' (half) and 'x' (eighth) notes, and a bracket labeled 'w/Riff C N.C. (C#5) loco'. A final bracket labeled '*Slide bar off neck and back.' points to the end of the piece.

Riff A1

0 2 0 1 2 0

H

Riff B

3 5 H 5 3 3 5 5 H H 5 7 H 7 5 5 7 7 H H 5 7 5 6 7 5 7

Riff C

Play 3 times

D.S. al Coda

B5 A5

Here I am,—

⑤7fr.④9fr.③9fr.
 E B E B5 C#5
 Rhy. Fig. 3 *mf*
 I see you stand - in', stand - in' on your own.

⑤7fr.④9fr.③9fr.
 E B E A5^v B5^{vii}
 Rhy. Fig. 3A
 Let ring----- Let ring--- *sim.*
mf

⑤7fr.④9fr.③9fr.
 E B E B5 C#5
 It's such a lone - ly place for you, for you to be.

⑤7fr.④9fr.③9fr.
 E B E F#5 B5
 (end Rhy. Fig. 3)
 (end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A
 E5 B5 C#5 E5 A5 B5
 If you need a shoul - der, or if you need a friend.

E5 B5 C#5 E5 F#5 B5
 I'll be here stand - in' un - til the bit - ter end.

Rhy. Fig. 4
 E5 B5 C#5 C# B/C# C# E5 A5^v A# B5^{vii}
f *sl.* (end Rhy. Fig. 4)
 No one needs the sor - row. No one needs the pain.

w/Rhy. Fig. 4 (3 times)
 E5 B5 C#5 C# B/C# C# E5 A5 B5
 I hate to see you walk - in' out there, out in the rain.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a triplet of eighth notes (G4, F#4, E4) marked with a '3' and a bracket. The second system contains the next two measures, starting with a triplet of eighth notes (E4, D4, C4) marked with a '3' and a bracket, followed by a quarter note (B3), a half note (A3), and a quarter note (G3). The score includes various musical notations such as treble clef, key signature of one sharp (F#), time signature of 4/4, and dynamic markings like 'sl.' (sforzando) and 'Full'. The lyrics 'The Rose Tree' are written below the notes, with the words 'The Rose Tree' appearing in the first measure and 'The Rose Tree' appearing in the second measure.

Don't ever leave me.

E B/D# B5 E B/D# C#m B A
 Say you'll al - ways be there. All I ev - er want - ed was for you.

to know that I care.